



# SHAMEN

FM FREQUENCY REGULATION 75 80 85 90 95 100 104 108 75 80MHz

AMPLITUDE REGULATION 500 600 700 800 900 1000 1100 1200 1300 1400 1500 1600 1700 1800 1900 2000 2100 2200 2300 2400

HYSTERICCOOL: THE BEST OF THE ALTERNATE MIXES

001. EBENEZER GOODE - SOUTH OF DETROIT VOCAL
002. BOSS DRUM - BEATMASTERS TRIBAL BUZZ 12"
003. LSI - SHAMEN ALTERNATIVE VOCAL 12"
004. PRO-GEN - 666 EDIT
005. OMEGA AMIGO
006. HYPERREAL - WILLIAM ORBIT 12" MIX
007. LIGHTSPAN - RENEGADE SOUNDWAVE MIX
008. MAKE IT MINE - MOBY'S DEEP MIX
009. POSSIBLE WORLDS - SHAMEN DEEP MIX
010. RE: ITERATION - FSL "RE:EVOLUTION" MIX
011. MK2A - DANNY TENAGLIA VOCAL MIX
012. DESTINATION ESCHATON - HARDFLOOR VOCAL MIX
013. PHOREVER PEOPLE - TODD TERRY MIX

PLAYING TIME APPROX. 75:00

SLEEVENOTES BY PAUL LESTER, ASSOCIATE EDITOR, UN CUT MAGAZINE.

MCCD 484



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**HYSTERICCOOL:**  
 THE BEST OF THE ALTERNATE MIXES

MUSIC  
CLUB  
6

INCLUDES MIXES BY...MOBY...WILLIAM ORBIT...FSL...  
RENEGADE SOUNDWAVE...TODD TERRY...DANNY TENAGLIA...







The fifth track on this compilation, the single "Omega Amigo", may date back to October 1989, but this was by no means the start of The Shamen's illustrious career. Astonishingly enough, when you consider that the band in question were, for a period in the late 80s and early 90s, somewhere very close to the cutting edge of dance music and club culture in general, The Shamen began life north of the border as a psychedelic pop-rock outfit way back in the early-to-mid-80s.

Nineteen-eighty-five: Britain had just experienced Frankieman, the Miners were on strike and the Libyan Crisis was just around the corner. Top of the

proverbial pops were the likes of Paul "N-n-n-n-nineteen" Hardcastle and Sister Sledge, the latter undoing all of Chic's good work with the dreadful "Frankie", which unfortunately was not an ode to the aforementioned postmodern hi-HRG disco-rock troupe. Meanwhile, students and indie kids across the nation were solemnly devouring the wit and wisdom of Morrissey's Smiths and David Gedge's Wedding Present.

It was this particular mid-80s moment that part-time psychiatric nurse Colin Angus (born August 1961 in Aberdeen) chose to enter the wonderful and frightening world of rock music. Initially calling his outfit Alone Again Or - named after side one, track one of 'Forever Changes', an LP by legendary late 60s West Coast band, Love - Angus brought his penchant for British and American psychedelic casualties such as Roky Erickson, Arthur Lee and Syd Barrett to bear on his music, a sort of Caledonian update of the original Summer of Love sound.

The Polydor-signed Alone Again Or soon transmogrified into The Shamen and included the MacKenzie brothers, Derek and Keith, in their line-up, as well as one Peter Stephenson, but it was Angus who ran the show from the off; it was his band,



his idea, his vision. The Shamen issued two singles, They May Be Right... But They're Certainly Wrong and Young 'Til Yesterday, in 1986, and one the following year called Something About You, all on the Moksha independent label, before putting out their debut album of UK psych-pop, 'Drop', also in 1987.

But The Shamen didn't really become The Shamen we know, respect and remember today - the aciiid-drenched, sampladelic Shamen of "Move Any Mountain" and "Love Sex Intelligence" fame - until late '87, by which time two, wholly related, incidents had occurred: techno whizkid William "Will Sin" Sinnott (born December 1960, Glasgow, died May 1991) joined the group, and The Shamen discovered hip hop-beatbox rhythms and sampling.

The first results of The Shamen's new-found dance-friendly direction can



be heard on the September 1987 single release, "Christopher Mayhew Says", whose titular hero was an erstwhile MP who advocated the use of mind-expanding drugs. Within a year, The Shamen had seriously downsized, just in time for Messrs Angus and Sin to enter the 90s as one of the foremost techno duos of the era along with The Orb, Orbital, the KLF and The Grid.

The Shamen were prolific throughout

1987-9 with singles like "Knature Of A Girl", "Jesus Loves Amerika" and "You, Me & Everything", and the 'In Gorbachev We Trust' LP which revealed the band's increasingly political bent. But it wasn't until the last month of the decade, and the "Omega Amigo" single, that The Shamen's metamorphosis from rock band to dance group was complete. This was the culmination of their experiments in radical dance sound on records like "Transcendental", the programmed beats and acid house ambience mixing it up with the traditional guitars, bass and drums.

Will and Colin were Born Again ravers intoxicated by the atmosphere at London's warehouse parties throughout the Second Summer Of Love. They'd spent 1988-9 tripping at Phuture, Rip, Spectrum and Dungeons, and were now ready to incorporate elements of their experience into

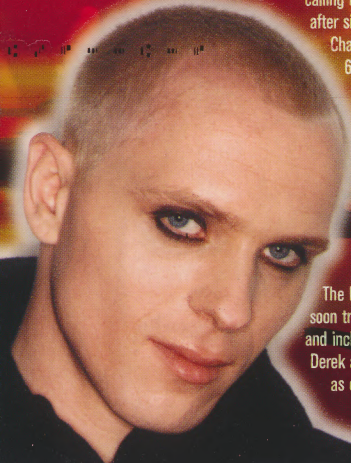
The Shamen. Which is why Shamen gigs thereafter were a cross between Pop Art happenings and raves, with all manner of extra-musical paraphernalia to draw the punter and satisfy the senses, including an early cybertastic form of virtual reality equipment with which the audience were encouraged to interact.

The Shamen's decision to sign to the One Little Indian label, home of Bjork and The Sugarcubes, in 1989 was another significant action that seemed to propel them forward into the future, right into the nation's consciousness. By early 1990, they were enjoying a residency at London's Town & Country Club for their 'Synergy' multimedia extravaganzas



(including DJs such as Paul Oakenfold and Colin Faver), and their records were edging ever-closer towards that all-important Top 40.

In April of that year, "Pro-Gen" - their first single to feature rapper/DJ Richard West aka Mr C on the mic - reached Number 55, while the follow-up, "Make It Mine", brushed the red zone at Number 42. In November, third album 'En-Tact' came out (discounting the 'Phorward'



mini-LP), and it was by far their finest achievement to date, spawning classic Shamen tracks such as "Lightspan", "Possible Worlds" and "Hyperreal", the latter the band's debut Top 40 entry in April '91, when it reached Number 29.

Tragically, literally within weeks of that success, Will Sin drowned off the coast



of Tenerife, where The Shamen had gone to shoot a video for a re-recording of "Pro-Gen" retitled "Move Any Mountain - Pro-Gen '91". After much consideration, mainman Colin Angus took the difficult decision to continue with The Shamen, with Mr C as his deputy.

There was by now no stopping The Shamen. "Move Any Mountain" climbed to Number 4 in July '91, while the following February it even grazed the

US Top 30. Summer '92 saw The Shamen clean up with material from their long-awaited fourth album, "Boss Drum": the infectious "Love Sex Intelligence" featuring ex-Soul Family Sensation vocalist Jhelisa Anderson, hit Number 6, while the group's 15th single release in eight years, "Ebenezer Goode", stayed at pole position in the charts for four weeks.

With its controversial lyric that sounded suspiciously like "Es are good, Es are good!", "Ebenezer Goode" was accompanied by a video starring confrontational comedian Jerry Sadowitz and became one of the biggest sellers of the year, not to mention the de rigueur playground chant of the season, having tapped into the then-current fascination with all things Ecstasy. The Shamen were now officially one of the biggest bands in

Britain, pop, dance or otherwise, and when "Boss Drum" appeared in September '92, it inevitably entered the charts at Number 3 and bequeathed a third Top 10 single in "Phorever People" (Number 5 in December '92).

The Shamen had a few more chart successes in them - principally, "Destination Eschaton" (Number 15 in August '95) and "Transamazonia" (Number 28 in October '95) - but by the late '90s Colin Angus - arguably the most serious and cerebral figure ever to make a convincing pop star - decided to make a dignified withdrawal from the mainstream pop marketplace, announcing with typically enigmatic intent in December '98: "The Shamen will depart the world of 'atoms' in favour of a new existence in the world of 'bits'. All future interactions with the band will be mediated electronically."

Mainstream pop's loss is cyberspace's gain.

Paul Lester,  
Associate Editor, Uncut

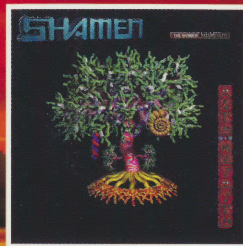
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**001. EBENEZEER GOODE -  
SOUTH OF DETROIT VOCAL**

Written by: Angus / West. Published by Warner Chappell Music Ltd  
Remix by Richie Hawtin

**002. BOSS DRUM -  
BEATMASTERS TRIBAL BUZZ 12"**

Written by: Angus / West. Published by Warner Chappell Music  
Additional Production and Mix by the Beatmasters

**003. LSI -  
SHAMEN ALTERNATIVE VOCAL**

Written by: Angus / West. Published by Warner Chappell Music Ltd  
Mixed by Shamen

**004. PRO-GEN - 666 EDIT**

Written by: Angus / West / Shamen. Published by: Amokshasong  
Additional production and remix by "Evil" Eddie Richards  
for Dy-Na-Mix.  
Recorded @ Baad! Studio, M.K.

Edited entirely with the use of a customized potato peeler.

**005. OMEGA AMIGO**

Written by: Angus / Shamen. Published by: Amokshasong

**006. HYPERREAL -  
WILLIAM ORBIT 12" MIX**

Written by: Angus / Shamen. Published by Amokshasong  
Remix by William Orbit

**007. LIGHTSPAN -  
RENEGADE SOUNDWAVE MIX**

Written by: Sin / Shamen. Published by Amokshasong  
Remix by Renegade Soundwave  
Engineered by James Reynolds

**008. MAKE IT MINE -  
MOBY'S DEEP MIX**

Written by: Angus / West / Shamen. Published by Amokshasong  
Remix and Additional Production by Moby

**009. POSSIBLE WORLDS -  
SHAMEN DEEP MIX**

Written by: Angus / Shamen. Published by: Amokshasong  
Remix by Shamen

**010. RE-ITERATION -  
FSL "RE:EVOLUTION" MIX**

Written by: Angus / West / McKenna  
Published by Warner Chappell Music/ Flowsand Ltd.  
"Rave" by Terence McKenna (from a conversation with the Shamen)  
Terence McKenna appears by permission of Evolution Records Ltd.  
Remixed by Future Sound of London

**011. MK2A - DANNY TENAGLIA VOCAL**

Written by: cga / R. West. Published by Warner Chappell Music Ltd  
Additional production and remix by Danny Tenaglia for STP  
Remix engineer Rob Rives

**012. DESTINATION ESCHATON -  
HARDFLOOR VOCAL MIX**

Written by: cga / R. West. Published by Warner Chappell Music Ltd  
Remixed by Oliver Bondzio & Ramon Zenker

**013. PHOREVER PEOPLE -  
TODD TERRY MIX**

Written by: Angus / West. Published by Warner Chappell Music  
Additional Production and Remix by Todd Terry for  
Kaze Production Inc.  
Engineered by Bill Klatt

All songs PRS. ASCAP/ BMI  
Special thanks to Paul Johannes & Jay Barbour at One Little Indian  
The Shamen's manager: Charles Cosh

For a FREE colour catalogue send a stamped A4 S.A.E. to  
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